

# Praeludien und Capricen

für  
Klavier

von

**PAUL JUON.**

## Op. 26.

- |                                 |                               |
|---------------------------------|-------------------------------|
| 1. Praeludium (F moll) M. 1.20  | 6. Capriccio (F dur) M. 1.50  |
| 2. Capricciotto (E dur) „ 1.50  | 7. Praeludietto (C dur) „ 1.— |
| 3. Praeludium (Cis moll) „ 1.50 | 8. Praeludium (C moll) „ 1.—  |
| 4. Intermezzo (D dur) „ 1.50    | 9. Intermezzo (G dur) „ 1.50  |
| 5. Praeludium (D moll) „ 1.20   | 10. Capriccio (H dur) „ 2.—   |

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( ROB. LIENAU )

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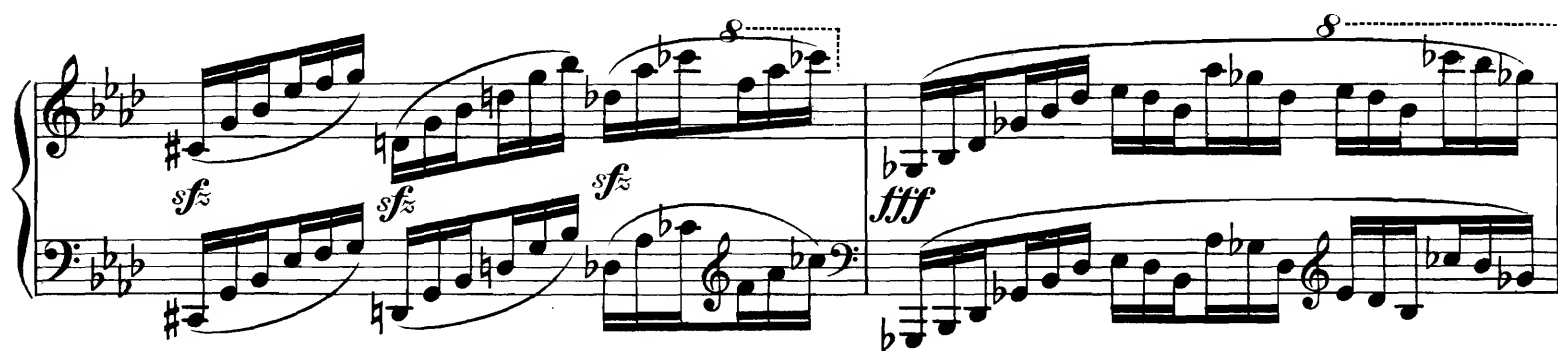
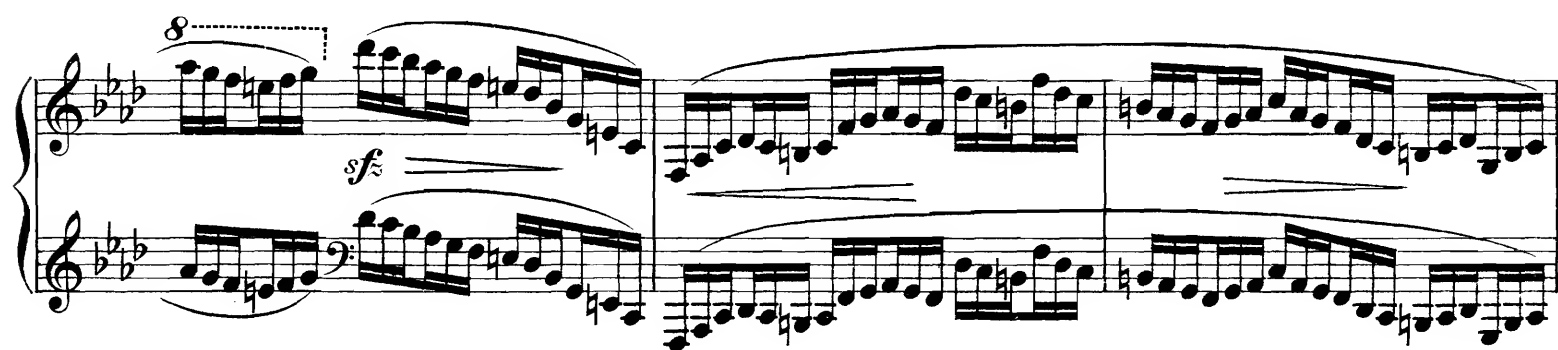


# Praeludium.

Aufgeregt.  
*Excited.*  
Agité.

Paul Juon, Op. 26 No 1.

The musical score is written for piano in 3/4 time, key of B-flat major (three flats). It consists of five systems of two staves each. The first system begins with a forte (*ff*) dynamic marking. The second system continues the melodic and harmonic development. The third system introduces a sforzando (*sfz*) dynamic marking. The fourth system continues with the *sfz* dynamic. The fifth system concludes the piece with multiple *sfz* markings. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.



First system of musical notation, measures 1-2. Treble and bass staves with piano accompaniment. Dynamics: *sffz*, *sf*.

Second system of musical notation, measures 3-4. Treble and bass staves with piano accompaniment. Dynamics: *sf*, *mf*.

Third system of musical notation, measures 5-6. Treble and bass staves with piano accompaniment. Dynamics: *poco a poco dim.*, *p*.

Fourth system of musical notation, measures 7-8. Treble and bass staves with piano accompaniment. Dynamics: *molto cresc.*

Fifth system of musical notation, measures 9-10. Treble and bass staves with piano accompaniment. Dynamics: *sffz*, *f*, *ffz*. Ped. marking at the end.



# Capriccietto.

Neckisch.  
Facetious.  
Taquin.

Paul Juon, Op. 26 No 2.

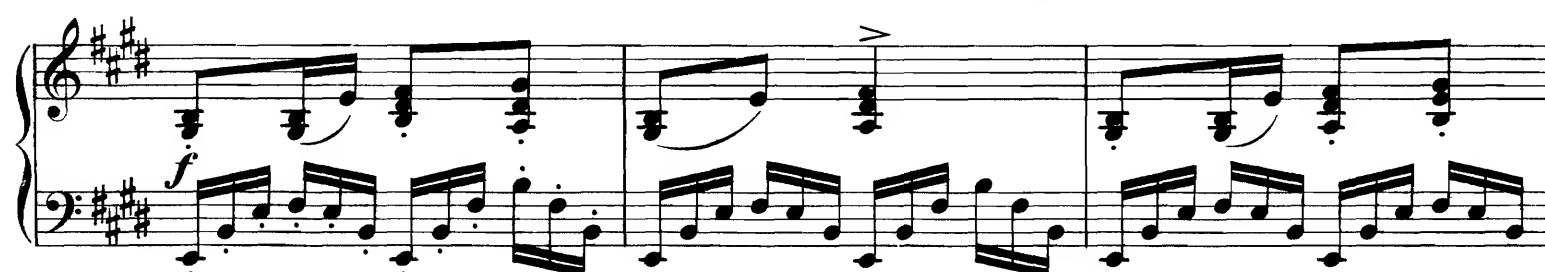
The musical score for 'Capriccietto' by Paul Juon, Op. 26 No 2, is written for piano in 2/4 time and the key of D major (three sharps). The score is divided into six systems. The first system begins with a piano (p) dynamic. The second system features a fortissimo (sf) dynamic. The third system includes a ritardando (rit.) and a mezzo-forte (mf) dynamic. The fourth system has a fortissimo (sf) dynamic. The fifth system includes a fortissimo (f) and a crescendo (cresc.) dynamic. The sixth system starts with a piano (p) and a crescendo (cresc.) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *ff* and *mf*. The piece features a complex, flowing melody in the right hand and a rhythmic accompaniment in the left hand. The notation is written in a standard musical score format with a treble and bass clef for each system.



The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Treble clef. Dynamics: *dim.*, *p*.
- System 2:** Treble clef. Dynamics: *pp*.
- System 3:** Bass clef. Dynamics: *mf*, *cresc.*, *ff*, *rit.*. Includes an 8-measure rest.
- System 4:** Treble clef. Tempo: *a tempo*. Dynamics: *p*, *sfz*.
- System 5:** Treble clef. Dynamics: *p*, *cresc.*, *rit.*.
- System 6:** Treble clef. Tempo: *a tempo*. Dynamics: *p*, *sfz*, *p*. Includes an 8-measure rest.



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Klavier

von

## PAUL JUON.

### Op. 26.

- |                                 |                                |
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| 2. Capriccietto (E dur) „ 1.50  | 7. Praeludietto (C dur) „ 1. — |
| 3. Praeludium (Gis moll) „ 1.50 | 8. Praeludium (C moll) „ 1. —  |
| 4. Intermezzo (D dur) „ 1.50    | 9. Intermezzo (G dur) „ 1.50   |
| 5. Praeludium (D moll) „ 1.20   | 10. Capriccio (H dur) „ 2. —   |

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# Praeludium.

Sehnsüchtig.  
Yearning.  
Impatient.

Paul Juon, Op. 26 No 3.

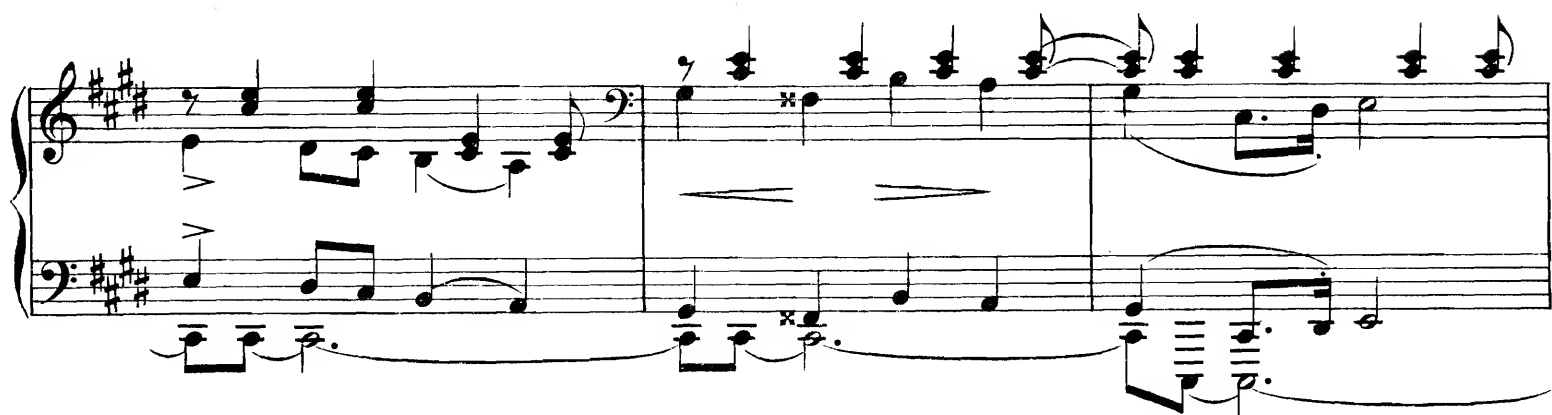
*p*

*molto cantabile e espressivo*

*poco a poco cresc.*

*f*

*dim.*



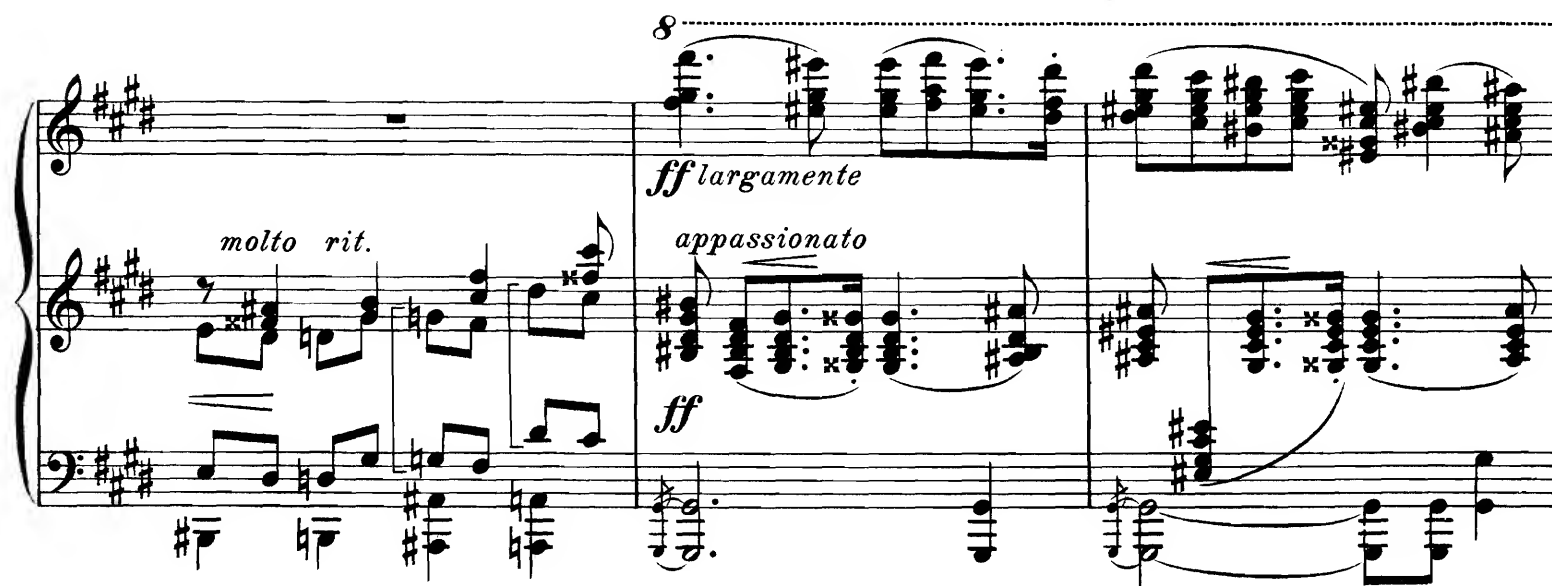
First system of musical notation, featuring a treble and bass staff with a key signature of three sharps (F#, C#, G#). The music includes various note values, rests, and dynamic markings.



Second system of musical notation, continuing the piece. It includes the instruction *poco a poco cresc. e acceler.* (poco a poco cresc. e acceler.) written across the staves.



Third system of musical notation, continuing the piece. It includes various note values, rests, and dynamic markings.



Fourth system of musical notation, continuing the piece. It includes the instruction *molto rit.* (molto rit.) and *ff* (fortissimo) markings. The system concludes with a double bar line and a repeat sign.

First system of musical notation, measures 1-4. The music is in 3/4 time, key of A major (three sharps). The first measure has a fermata over the first beat. The notation includes treble and bass staves with various chords and melodic lines.

Second system of musical notation, measures 5-7. The music continues in the same key and time signature. The notation includes treble and bass staves with various chords and melodic lines.

*meno **f** e poco a poco dim. e più tranquillo*

Third system of musical notation, measures 8-10. The music continues in the same key and time signature. The notation includes treble and bass staves with various chords and melodic lines.

***p***

Fourth system of musical notation, measures 11-14. The music continues in the same key and time signature. The notation includes treble and bass staves with various chords and melodic lines.

*rit.*

***p***

*a tempo*

*poco a poco cresc.*

*f*

*dim.*

*rit.*

*p*

S. 9261 (3)



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| 3. Praeludium (Gis moll) „ 1.50 | 8. Praeludium (C moll) „ 1.—  |
| 4. Intermezzo (D dur) „ 1.50    | 9. Intermezzo (G dur) „ 1.50  |
| 5. Praeludium (D moll) „ 1.20   | 10. Capriccio (H dur) „ 2.—   |

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*Lith. Anst. v. C. F. Röber, Leipzig*



# Intermezzo.

Idyllisch.  
Idyl.  
Idyllique.

Paul Juon, Op. 26 N° 4.

The musical score is written for piano in 6/8 time, key of D major. It consists of five systems of music. The first system begins with a piano (*p*) dynamic and includes markings for *poco rit.* and *a tempo*. The second system includes a piano (*p*) dynamic marking. The third system includes a *poco rit.* marking. The fourth system includes a mezzo-forte (*mf*) *a tempo* marking. The fifth system includes a piano (*p*) dynamic marking and features a triplet of eighth notes in the right hand. The score is written for piano with treble and bass staves.

## Animato.

*p*

*sempre p*

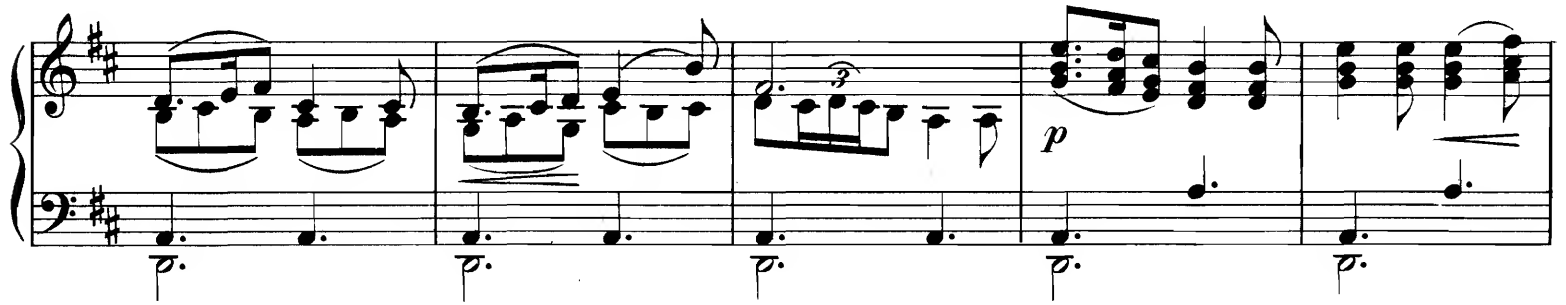
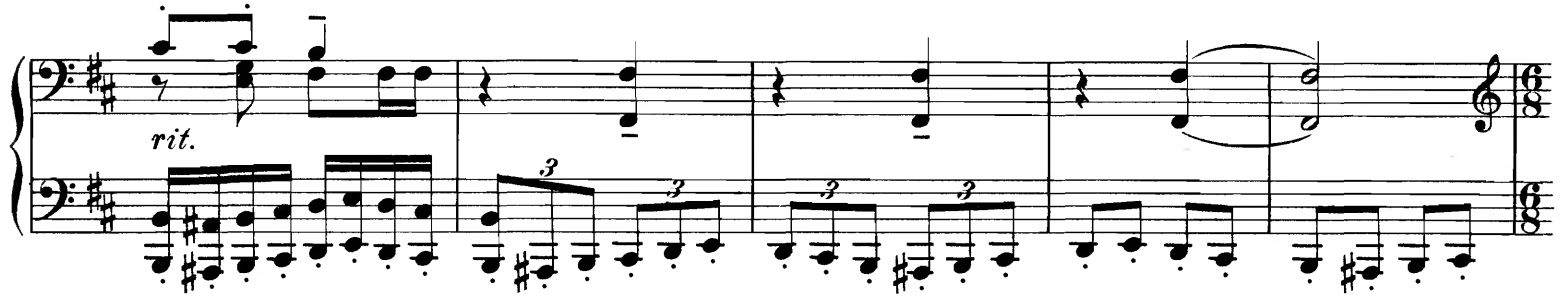
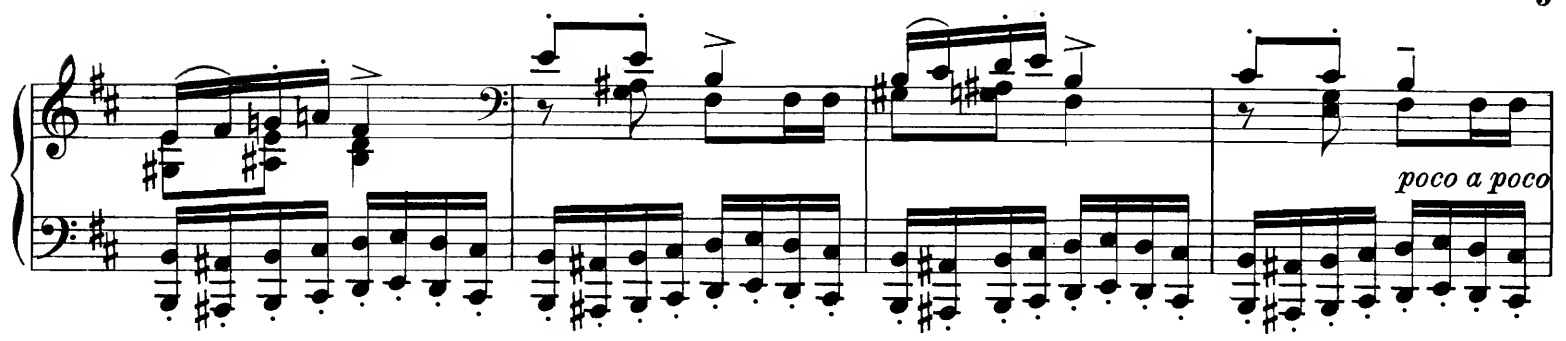
*cresc.*

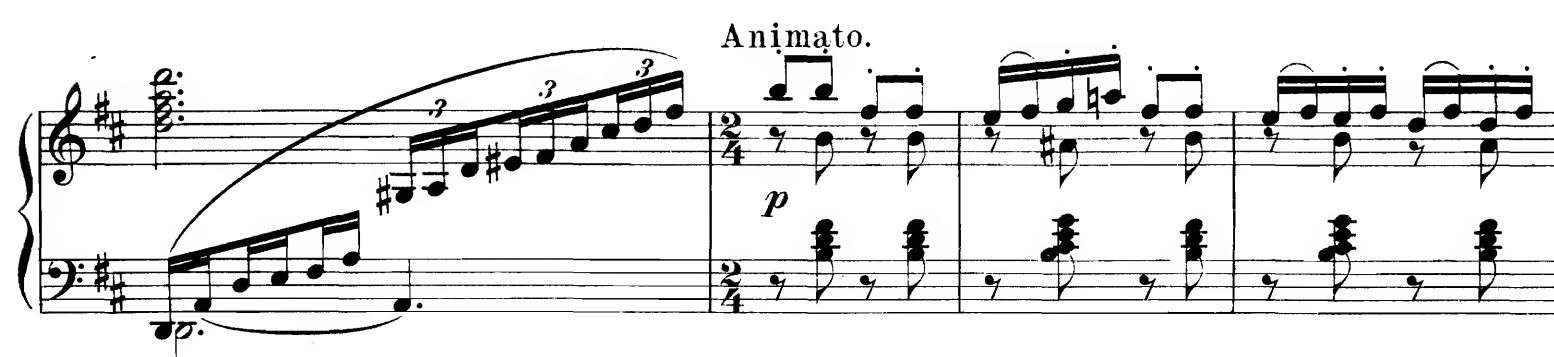
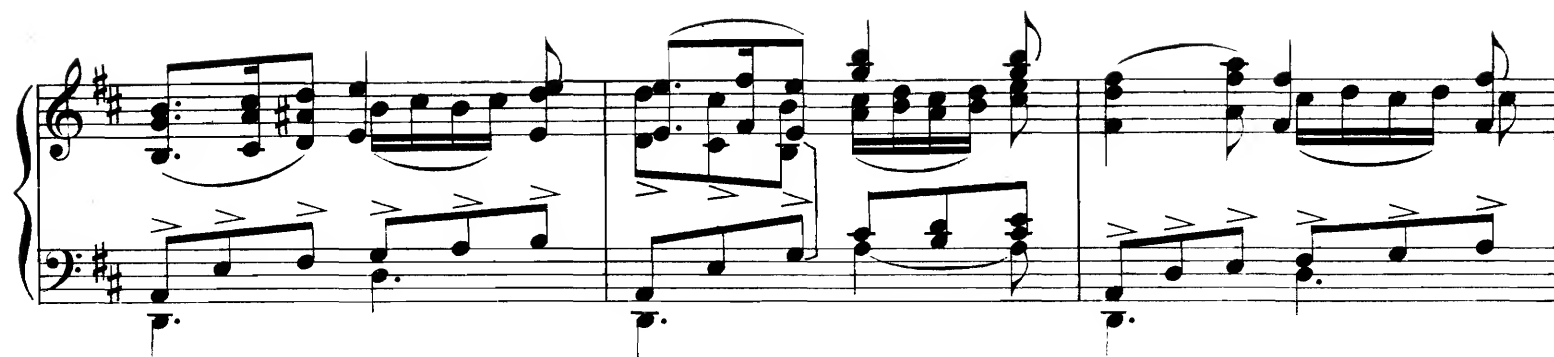
*sf*

*ff*

*poco a poco dim.*

The musical score is for a piano piece in 2/4 time, marked 'Animato.' The key signature has two sharps (F# and C#). The score consists of six systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system continues with a piano (*p*) dynamic. The third system begins with a piano (*p*) dynamic and includes a fortissimo (*sf*) dynamic marking. The fourth system begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) dynamic marking. The fifth system begins with a piano (*p*) dynamic and includes a fortissimo (*ff*) dynamic marking. The sixth system begins with a piano (*p*) dynamic and includes a decrescendo (*poco a poco dim.*) dynamic marking.





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# Praeludium.

Mystisch.

*Mystic.*

Mystérieux.

Paul Juon, Op. 26. N° 5.

The musical score is written for piano in 2/4 time. It begins with a key signature of two flats (B-flat major). The first system features a melody in the right hand with a mezzo-piano (*mp*) dynamic and a bass line in the left hand with a piano (*p*) dynamic. The second system includes a *rit.* (ritardando) marking in the left hand and a *cresc. poco a poco* (crescendo poco a poco) marking in the right hand. The third system starts with a mezzo-forte (*mf*) dynamic. The fourth system begins with a fortissimo (*ff*) dynamic and includes an 8-measure rest in the right hand. The fifth system features a piano (*p*) dynamic and a *ritard.* (ritardando) marking. The sixth system concludes with an *atempo* (ad libitum) marking and a piano (*p*) dynamic. The piece ends with a final chord in the right hand and a sustained bass line in the left hand.

The musical score consists of six systems of staves, each with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** The first system begins with the instruction *poco più f* and includes a *cresc.* marking.
- System 2:** The second system is marked *poco animato* and *f*.
- System 3:** The third system includes a *dim.* marking.
- System 4:** The fourth system includes a *f* marking.
- System 5:** The fifth system includes *p*, *cresc.*, *sfz*, and *pe* markings.
- System 6:** The sixth system includes *sfz* and *cresc.* markings.

*molto rit.*

*una corda*  
*a tempo*

*rit.*

*cresc. poco a poco*

*f*

*ff*

*p*

*molto rit. e dim.*

*pp*



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für  
Klavier

von

**PAUL JUON.**

## Op. 26.

1 Praeludium (F moll) M. 1.20	6. Capriccio (F dur) M. 1.50
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Capriccio.

Keck.  
*Boldly.*  
Hardi.

Paul Juon, Op.26 N° 6.

Paul Juon, Op. 26 N° 6.

The score is written for piano and cello. The piano part is in the upper staves, and the cello part is in the lower staves. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score begins with a forte (*f*) dynamic. The piano part features a melodic line with eighth and sixteenth notes, while the cello part provides a harmonic accompaniment with chords and moving lines. The score includes various musical notations such as slurs, ties, and dynamic markings like *molto cresc.* and *ff*. The piece concludes with a final chord in the piano and a sustained note in the cello.

This musical score is for a piano piece, likely in a minor key, featuring complex harmonic structures and dynamic markings. The score is written for piano (p) and includes various dynamic markings such as *fz* (forzando), *mf* (mezzo-forte), and *dim.* (diminuendo). The notation includes treble and bass staves, with some measures featuring multiple ledger lines. The piece is characterized by dense chordal textures and intricate melodic lines. The score is divided into several systems, with some measures featuring multiple ledger lines. The piece concludes with a final chord in the right hand.

*fz* *mf* *fz* *dim.*

This musical score is for a piano piece, measures 1 through 12. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written for a grand piano with a treble and bass staff. Measure 1 features a treble staff with a half note chord (F4, A4) and a bass staff with a half note chord (B2, D3). Measure 2 has a treble staff with a half note chord (F4, A4) and a bass staff with a half note chord (B2, D3). Measure 3 has a treble staff with a half note chord (F4, A4) and a bass staff with a half note chord (B2, D3). Measure 4 has a treble staff with a half note chord (F4, A4) and a bass staff with a half note chord (B2, D3). Measure 5 has a treble staff with a half note chord (F4, A4) and a bass staff with a half note chord (B2, D3). Measure 6 has a treble staff with a half note chord (F4, A4) and a bass staff with a half note chord (B2, D3). Measure 7 has a treble staff with a half note chord (F4, A4) and a bass staff with a half note chord (B2, D3). Measure 8 has a treble staff with a half note chord (F4, A4) and a bass staff with a half note chord (B2, D3). Measure 9 has a treble staff with a half note chord (F4, A4) and a bass staff with a half note chord (B2, D3). Measure 10 has a treble staff with a half note chord (F4, A4) and a bass staff with a half note chord (B2, D3). Measure 11 has a treble staff with a half note chord (F4, A4) and a bass staff with a half note chord (B2, D3). Measure 12 has a treble staff with a half note chord (F4, A4) and a bass staff with a half note chord (B2, D3). The score includes dynamic markings: *cresc.* in measure 5, *ff* in measure 10, and *mf* in measure 12. There are also slurs and ties throughout the piece.



This musical score page contains six systems of piano music. The notation is primarily for the left hand, with some right-hand entries in the first system. The key signature is B-flat major (two flats). The first system includes a *cresc.* (crescendo) marking. The second system includes a *dimin.* (diminuendo) marking and a *f* (forte) dynamic. The third system includes *p* (piano), *f* (forte), and *ff* (fortissimo) dynamics, along with an 8-measure rest in the right hand. The fourth system features an 8-measure rest in the right hand. The fifth and sixth systems continue the left-hand melody and accompaniment. The score is written in a standard musical notation style with treble and bass clefs, key signatures, and various musical symbols for notes, rests, and dynamics.

musical score for piano, measures 1-12. The score is written for two staves (treble and bass clef) and includes various musical notations such as notes, rests, and dynamic markings.

Measure 1: Treble clef has a half note G4 with a sharp sign, and a half note F#4. Bass clef has a half note G3 and a half note F#3. Dynamic marking: *cresc.*

Measure 2: Treble clef has a half note G4, a half note F#4, and a half note E4. Bass clef has a half note G3, a half note F#3, and a half note E3. Dynamic marking: *ff*

Measure 3: Treble clef has a half note G4, a half note F#4, and a half note E4. Bass clef has a half note G3, a half note F#3, and a half note E3. Dynamic marking: *ff*

Measure 4: Treble clef has a half note G4, a half note F#4, and a half note E4. Bass clef has a half note G3, a half note F#3, and a half note E3. Dynamic marking: *ff*

Measure 5: Treble clef has a half note G4, a half note F#4, and a half note E4. Bass clef has a half note G3, a half note F#3, and a half note E3. Dynamic marking: *ff*

Measure 6: Treble clef has a half note G4, a half note F#4, and a half note E4. Bass clef has a half note G3, a half note F#3, and a half note E3. Dynamic marking: *ff*

Measure 7: Treble clef has a half note G4, a half note F#4, and a half note E4. Bass clef has a half note G3, a half note F#3, and a half note E3. Dynamic marking: *ff*

Measure 8: Treble clef has a half note G4, a half note F#4, and a half note E4. Bass clef has a half note G3, a half note F#3, and a half note E3. Dynamic marking: *ff*

Measure 9: Treble clef has a half note G4, a half note F#4, and a half note E4. Bass clef has a half note G3, a half note F#3, and a half note E3. Dynamic marking: *ff*

Measure 10: Treble clef has a half note G4, a half note F#4, and a half note E4. Bass clef has a half note G3, a half note F#3, and a half note E3. Dynamic marking: *ff*

Measure 11: Treble clef has a half note G4, a half note F#4, and a half note E4. Bass clef has a half note G3, a half note F#3, and a half note E3. Dynamic marking: *ff*

Measure 12: Treble clef has a half note G4, a half note F#4, and a half note E4. Bass clef has a half note G3, a half note F#3, and a half note E3. Dynamic marking: *ff*

First system of musical notation. The right hand (treble clef) has a melodic line starting with a half note G4, followed by a quarter note A4, and then a half note B4. The left hand (bass clef) has a bass line starting with a half note F3, followed by a quarter note G3, and then a half note A3. The system includes dynamic markings *mp* and *sfz*.

Second system of musical notation. The right hand continues the melodic line with a half note C5, followed by a quarter note D5, and then a half note E5. The left hand continues the bass line with a half note B2, followed by a quarter note C3, and then a half note D3. The system includes dynamic markings *sfz* and *mp*.

Third system of musical notation. The right hand has a melodic line starting with a half note F4, followed by a quarter note G4, and then a half note A4. The left hand has a bass line starting with a half note E3, followed by a quarter note F3, and then a half note G3. The system includes the dynamic marking *sempre dim.*

Fourth system of musical notation. The right hand has a melodic line starting with a half note B4, followed by a quarter note C5, and then a half note D5. The left hand has a bass line starting with a half note A2, followed by a quarter note B2, and then a half note C3. The system includes the dynamic marking *ff*.

Fifth system of musical notation. The right hand has a melodic line starting with a half note E5, followed by a quarter note F5, and then a half note G5. The left hand has a bass line starting with a half note D3, followed by a quarter note E3, and then a half note F3. The system includes the dynamic marking *m.s.*



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für  
Klavier

von

**PAUL JUON.**

## Op. 26.

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## Praeludietto.

Simpel.

Simple.

Sans prétention.

Paul Juon, Op. 26 N<sup>o</sup> 7.

*p*

*poco cresc.*

*rit.*

*a tempo*

*p*

*f*

First system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff provides harmonic support with chords and moving lines. A dynamic marking *p* (piano) is present in the bass staff.

Second system of musical notation. The treble clef staff continues the melodic development. The bass clef staff includes a *rit.* (ritardando) marking followed by a *p a tempo* (piano at tempo) marking.

Third system of musical notation. The treble clef staff features a triplet marked with a '3'. The bass clef staff includes a *cresc.* (crescendo) marking and a *f* (forte) marking.

Fourth system of musical notation. The treble clef staff includes a *dim. e rit.* (diminuendo and ritardando) marking. The bass clef staff includes a *p a tempo* (piano at tempo) marking.

Fifth system of musical notation. The treble clef staff concludes the piece with a final chord. The bass clef staff includes a *molto rit.* (molto ritardando) marking.



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# Praeludium.

Starr.  
Stubborn.  
Obstiné.

Paul Juon, Op. 26 N° 8.

*ff*  
*m.f.*

*cresc. poco a poco*

8

First system of music. It consists of three staves. The top two staves are joined by a brace and contain complex, dense chordal textures with many accidentals. The bottom staff has a simpler, more rhythmic line. A measure rest '8' is at the beginning. The system ends with a double bar line, followed by a 5/4 time signature and the dynamic marking *fff*.

Second system of music. It continues the dense chordal textures in the top two staves and the rhythmic line in the bottom staff. A measure rest '7' is at the beginning. The system ends with a double bar line, followed by the instruction *poco a poco dim. e rit.*

Third system of music. The top two staves show a transition from dense chords to more open, sustained chords. The bottom staff continues its rhythmic pattern. A measure rest '7' is at the beginning. The system ends with a double bar line, followed by the dynamic marking *mf*.

Fourth system of music. The top two staves feature sustained chords with some movement. The bottom staff continues its rhythmic pattern. A measure rest '7' is at the beginning. The system ends with a double bar line, followed by the instruction *molto cresc.* and the dynamic marking *ff*.



# Intermezzo.

Pikant.  
*Piquant.*  
Piquant.

Paul Juon, Op. 26 № 9.

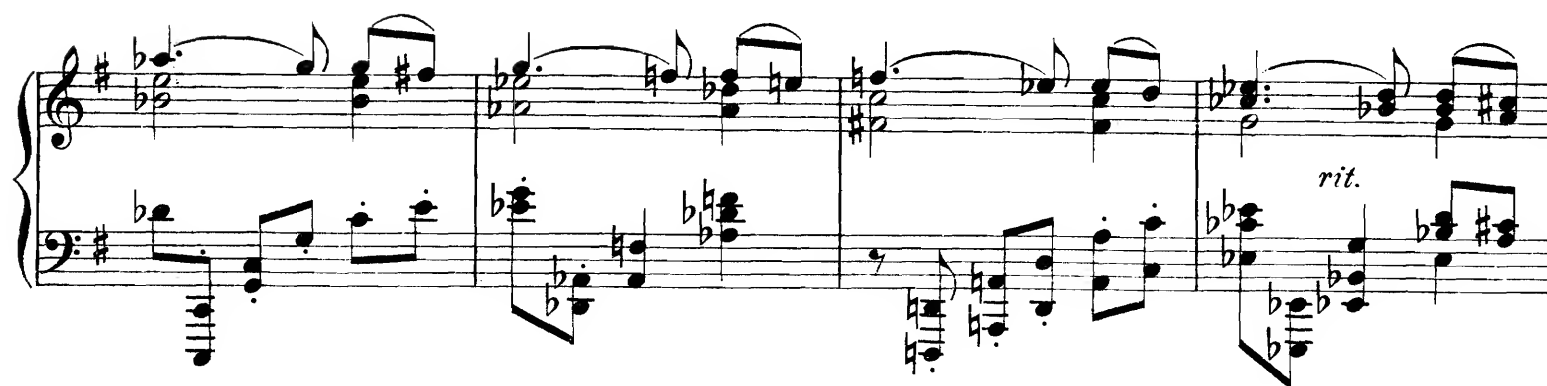
*mf*

*f*

*poco rit.*

*fa tempo*





First system of musical notation. The upper staff (treble clef) contains a series of eighth notes with slurs and accents, starting on a sharp sign. The lower staff (bass clef) contains a few notes, including a half note and a whole note, with a dynamic marking *p* (piano) at the beginning.

Second system of musical notation. The upper staff continues with eighth notes and slurs. The lower staff has a dynamic marking *pp* (pianissimo). A tempo change instruction *poco più lento* (a little more slowly) is written above the staff.

Third system of musical notation. The upper staff features a series of eighth notes with slurs. The lower staff has a dynamic marking *p*. A tempo change instruction *Presto.* (Presto) is written above the staff.

Fourth system of musical notation. The upper staff contains eighth notes with slurs. The lower staff has a dynamic marking *cresc.* (crescendo).

Fifth system of musical notation. The upper staff contains a few notes with slurs. The lower staff has a dynamic marking *ad lib.* (ad libitum) and *p*. There are asterisks (\*) and a double bar line at the end of the system.





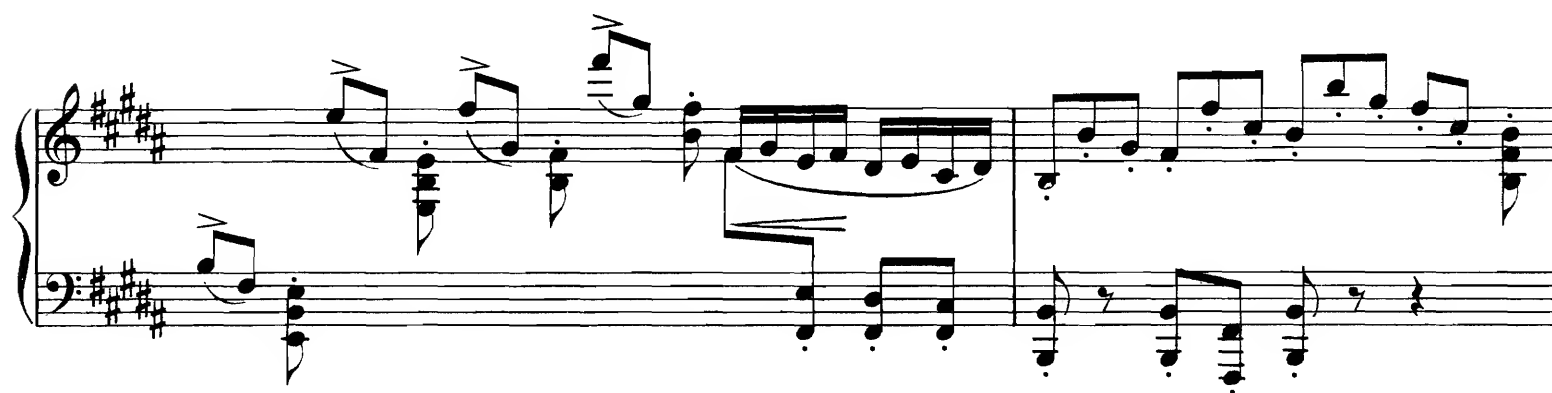
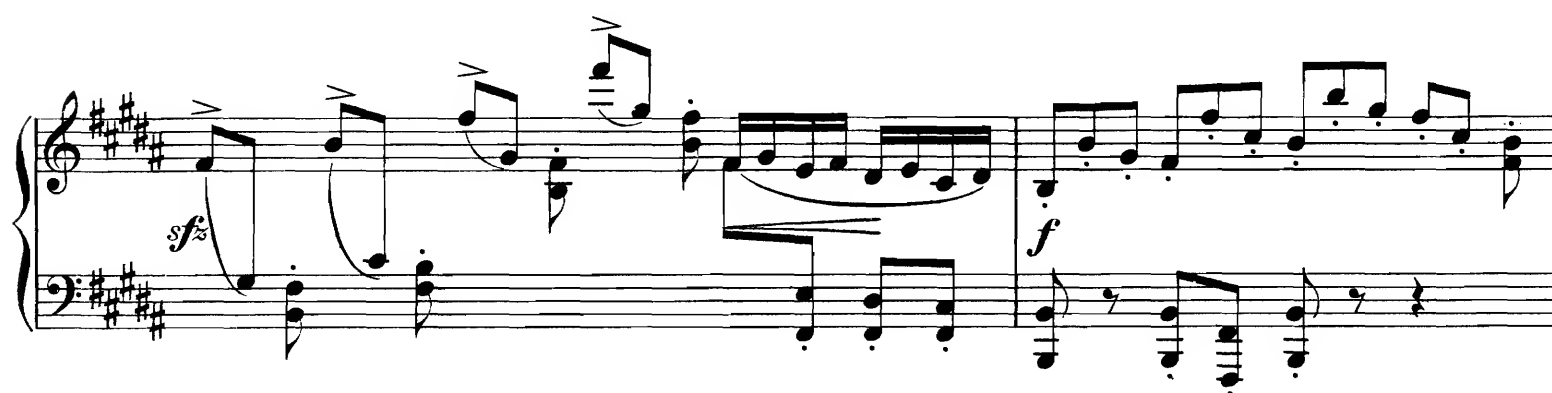
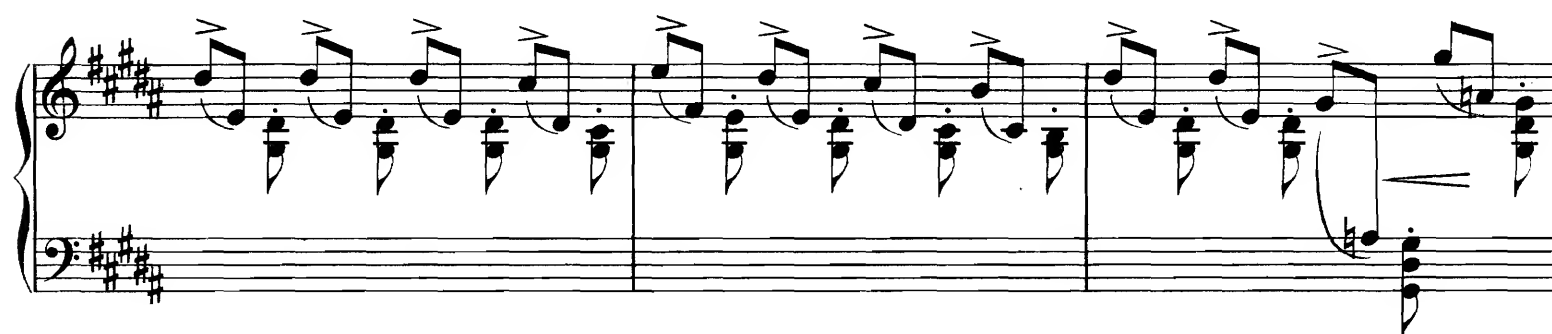
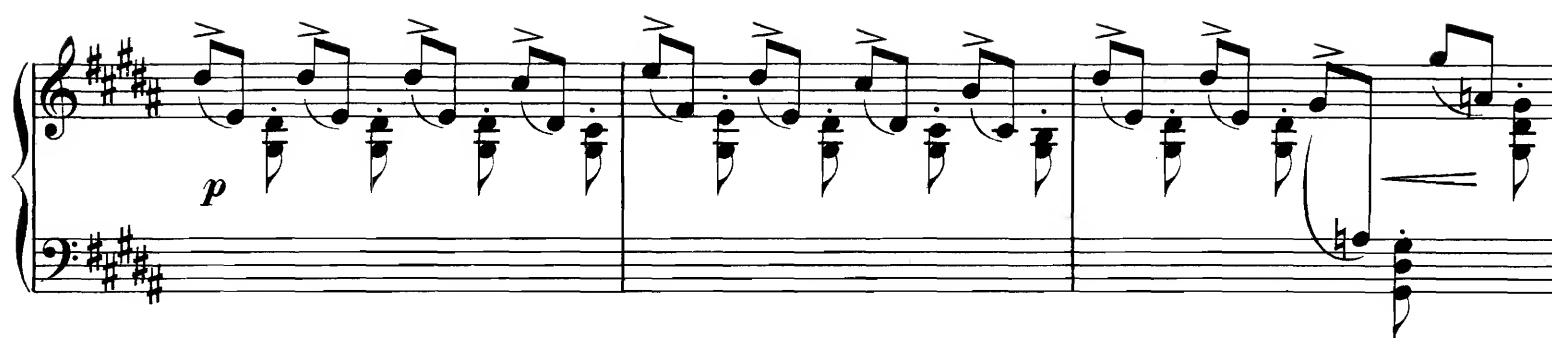
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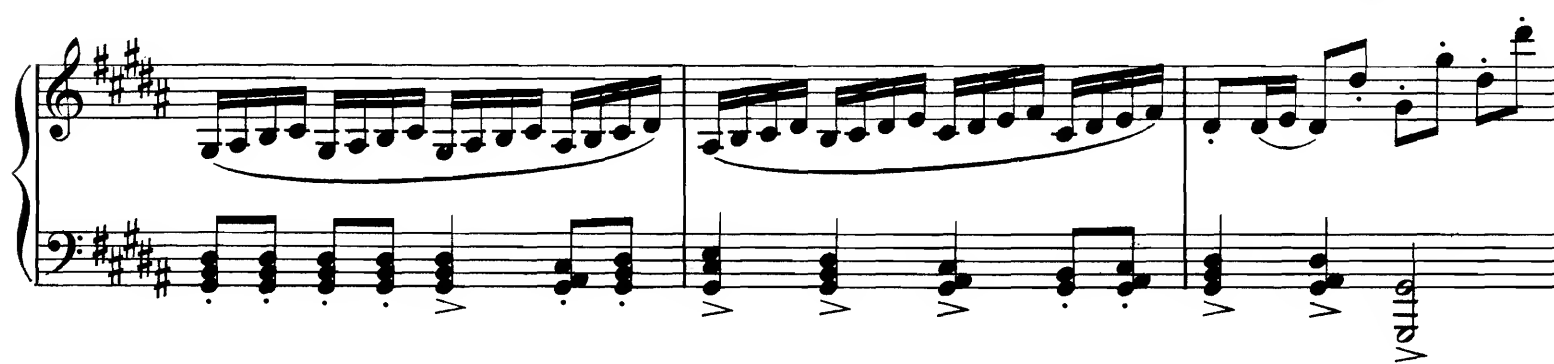
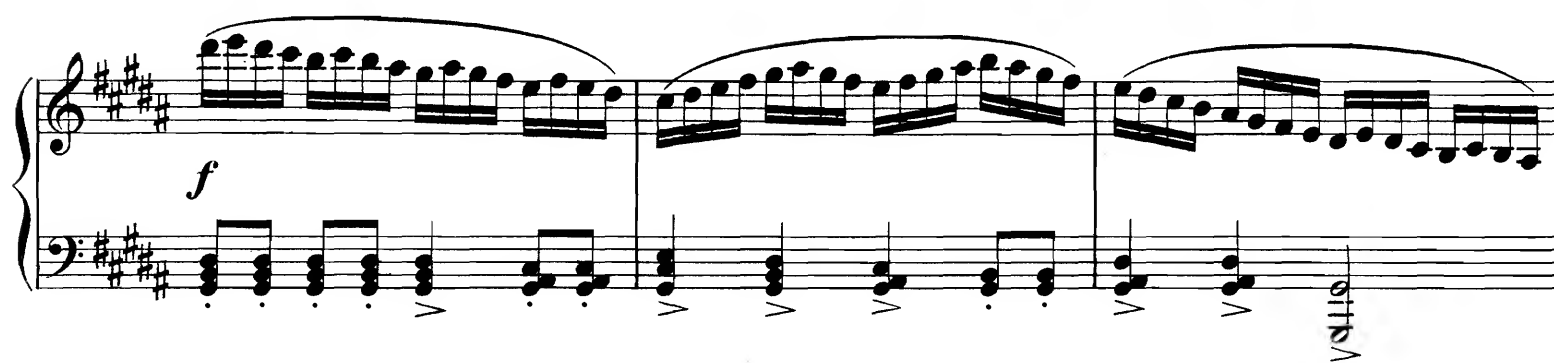
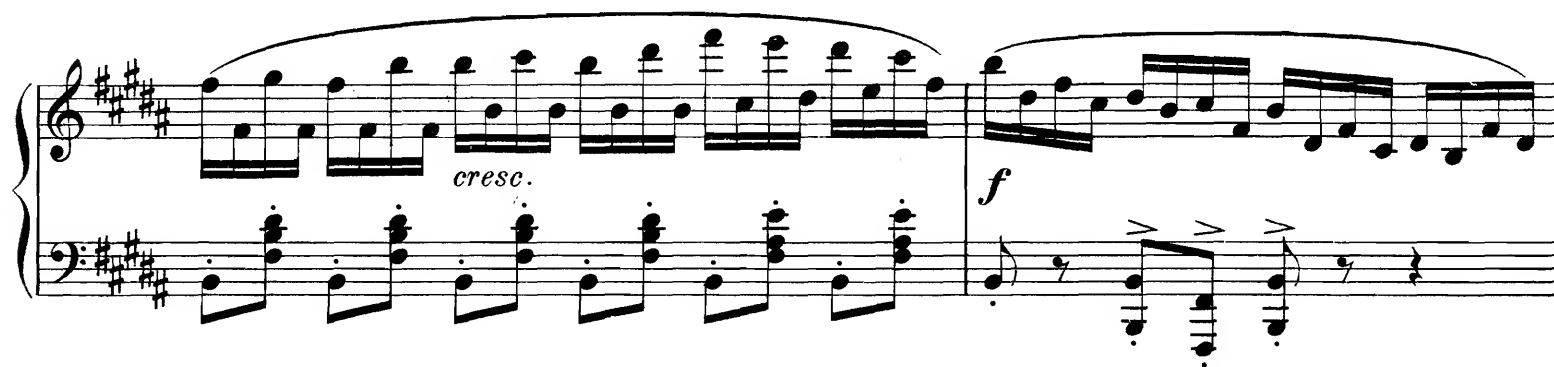
Launig.  
Humorous.  
Gai.

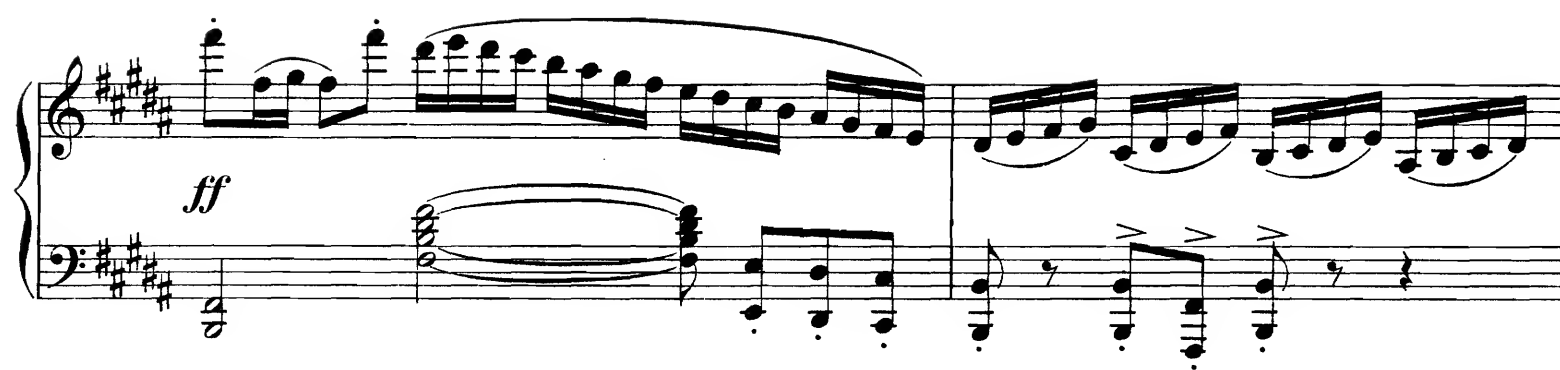
Paul Juon, Op. 26 N° 10.

*f*

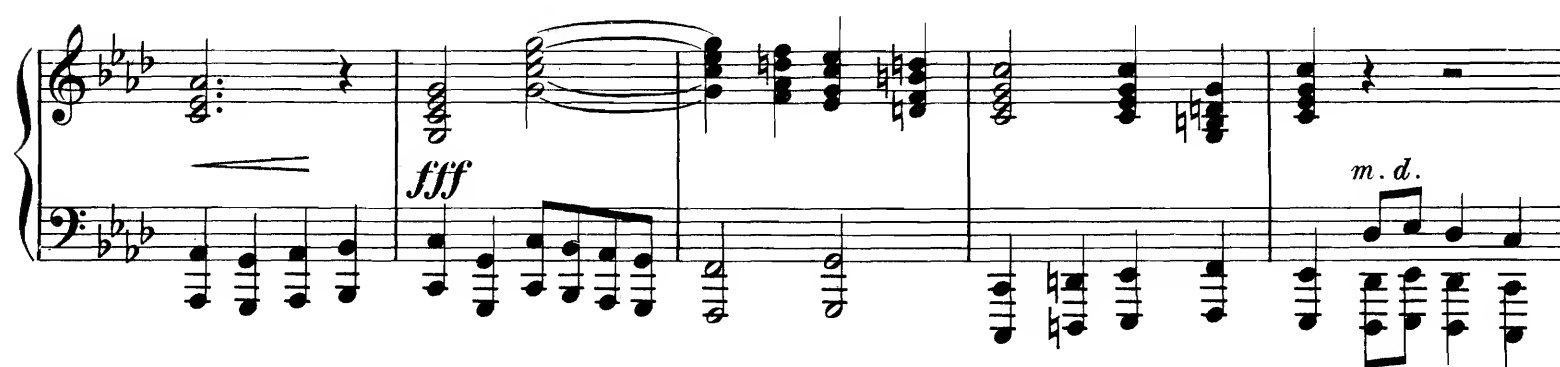
*sfz*



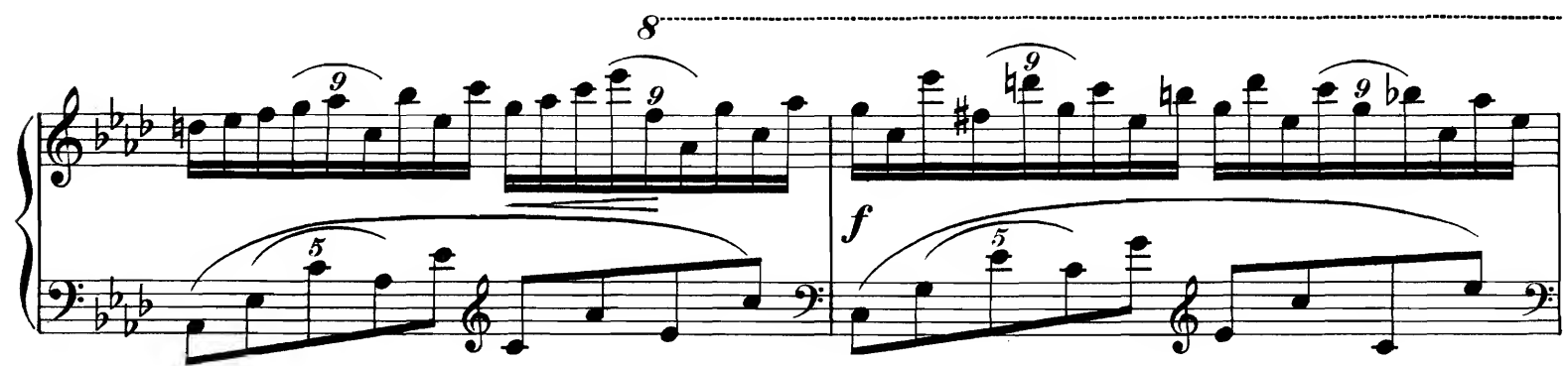
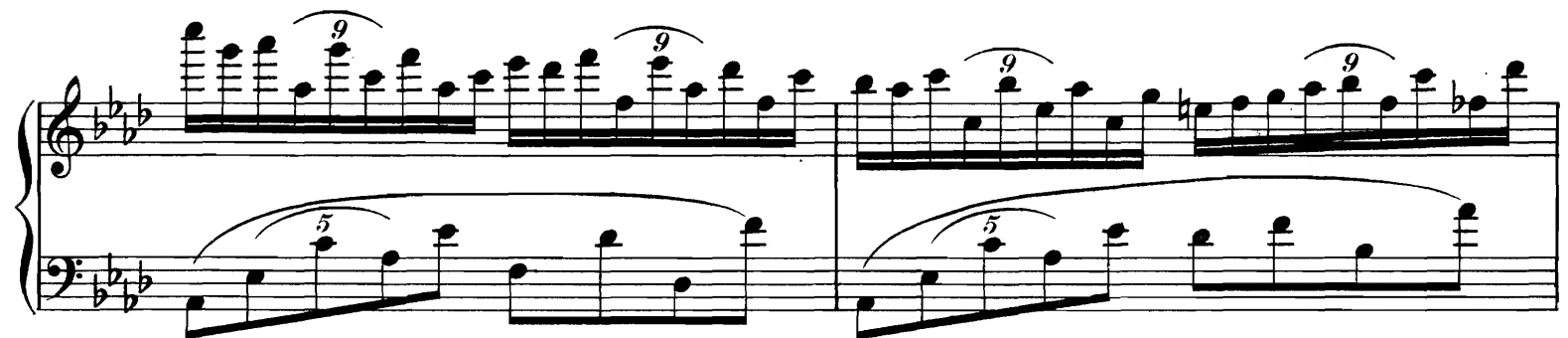
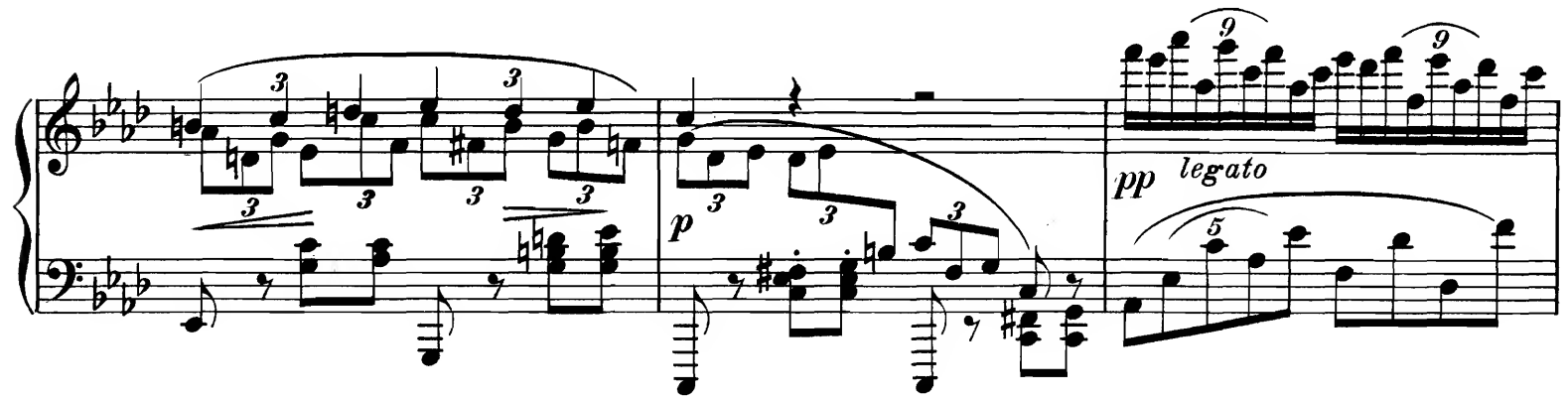
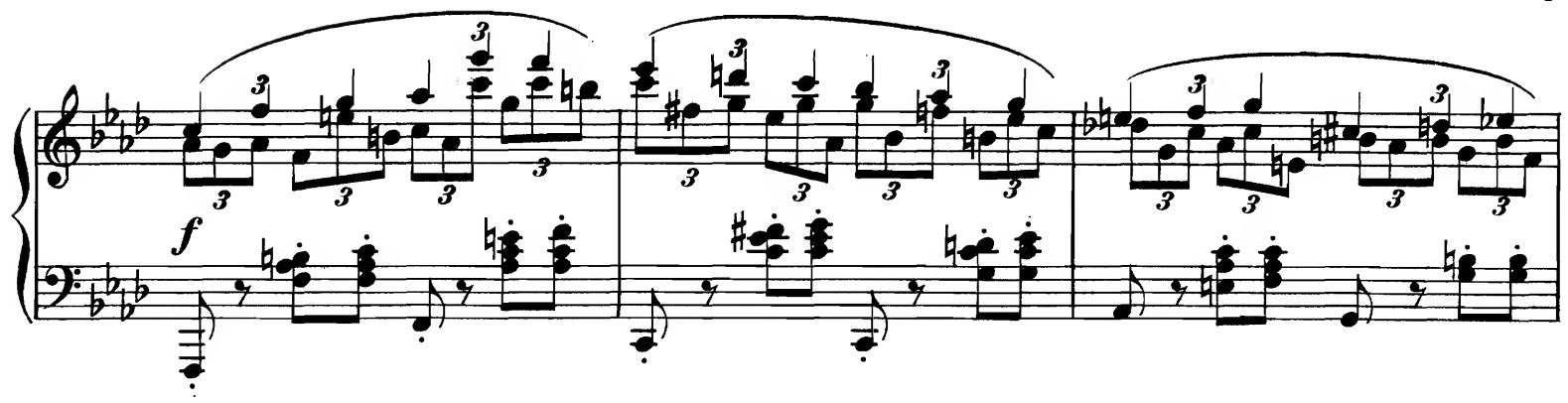


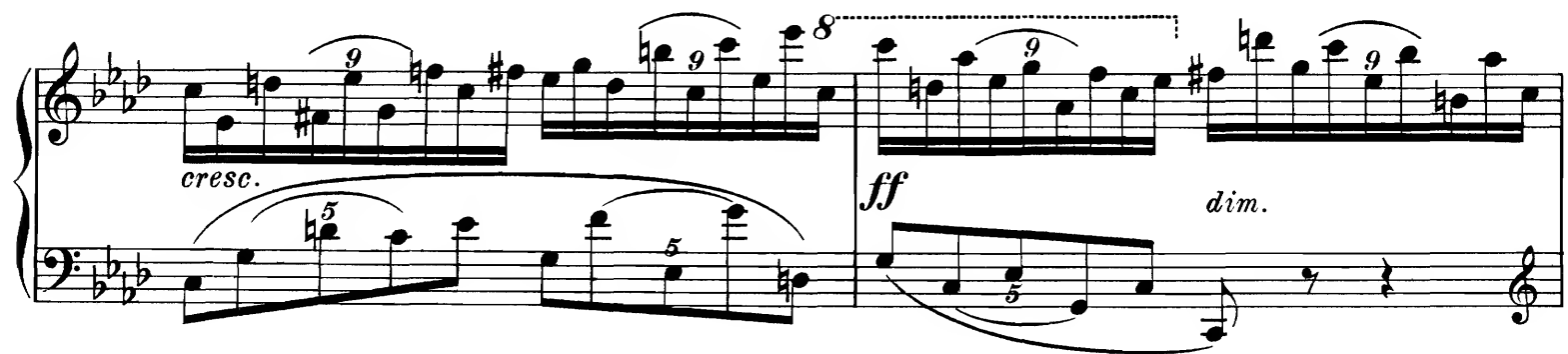


Listesso tempo.



The musical score consists of five systems, each with a grand staff (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat). The notation is highly complex, featuring numerous triplets (indicated by a '3' over the notes) and slurs. The first system shows a series of chords and moving lines. The second system begins with a *p dolce* marking. The third and fourth systems continue with intricate triplet patterns. The fifth system includes a *f* (forte) marking in the middle and a *p* (piano) marking towards the end. The piece concludes with a final triplet and a fermata.

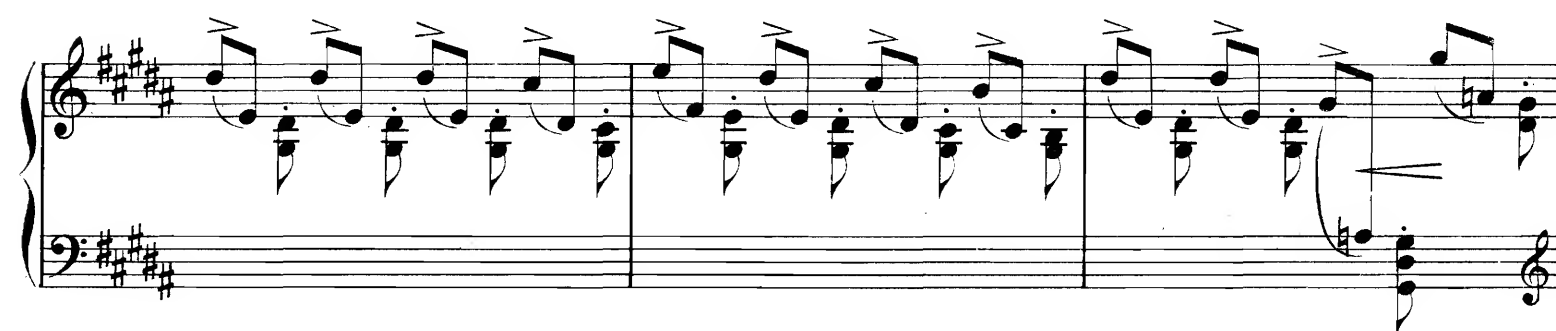
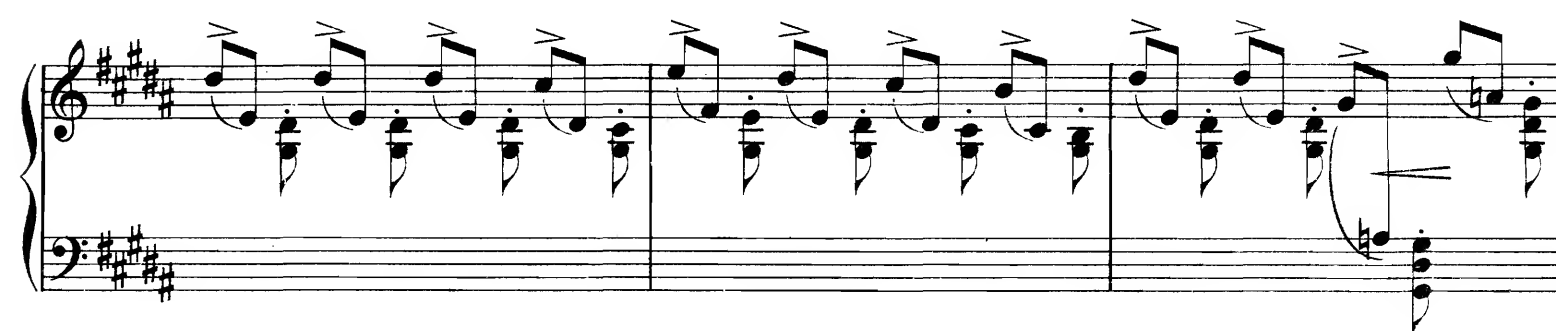


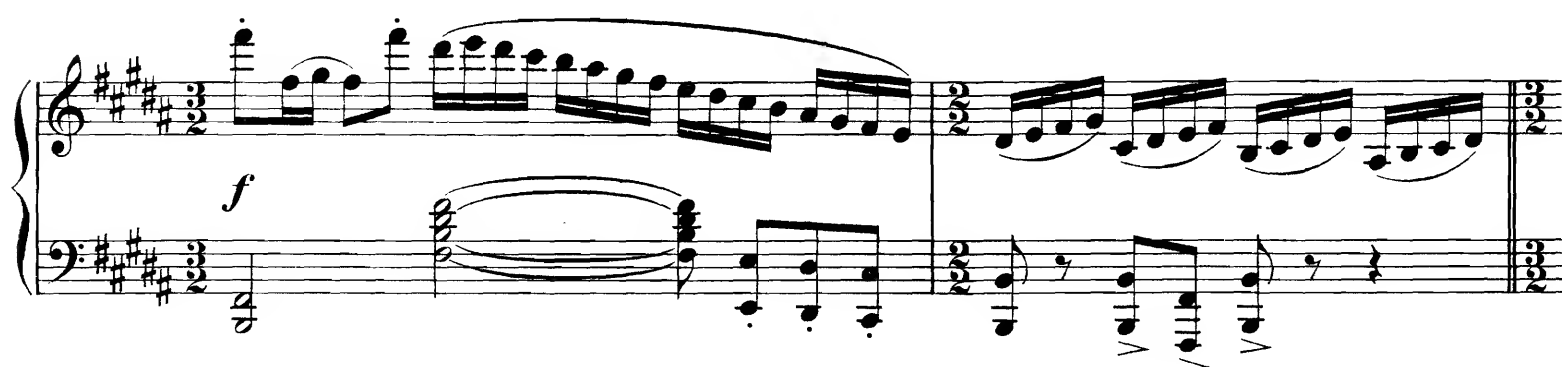
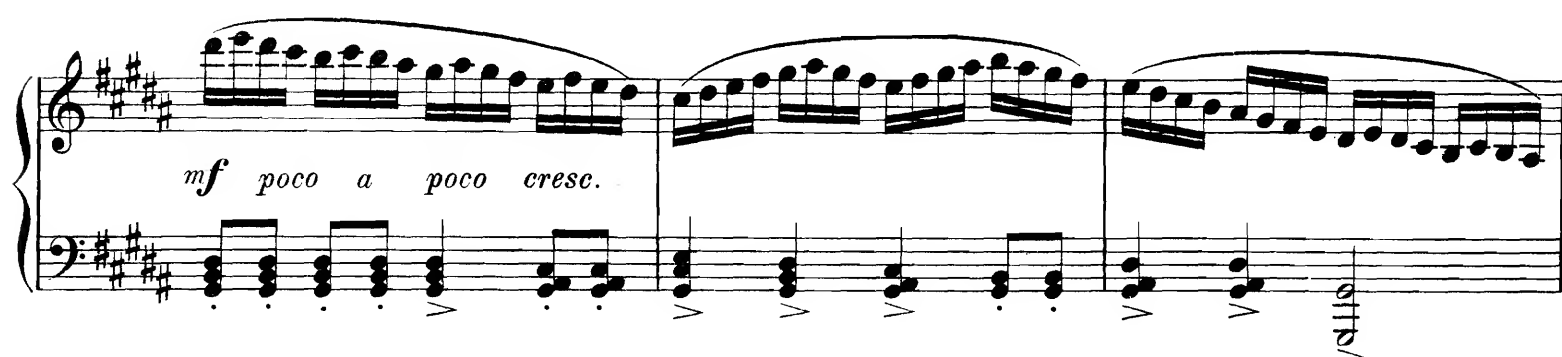




*Poco più mosso.*

The musical score consists of five systems of piano music. The first system (measures 1-4) includes a right-hand staff with a trill in measure 1, followed by eighth notes and a slur over measures 3-4. The left-hand staff has chords in measures 1-2 and a descending line in measures 3-4. Dynamics are *sfz* and *p*. The second system (measures 5-8) continues the right-hand melody with a trill in measure 5 and a slur over measures 7-8. The left-hand staff has chords in measures 5-6 and a descending line in measures 7-8. Dynamics are *sfz* and *p*. The third system (measures 9-12) features a right-hand staff with a slur over measures 9-10 and a trill in measure 11. The left-hand staff has chords in measures 9-10 and a descending line in measures 11-12. Dynamics are *sfz* and *f*. The fourth system (measures 13-16) continues the right-hand melody with a slur over measures 13-14 and a trill in measure 15. The left-hand staff has chords in measures 13-14 and a descending line in measures 15-16. Dynamics are *sfz* and *f*. The fifth system (measures 17-20) features a right-hand staff with a slur over measures 17-18 and a trill in measure 19. The left-hand staff has chords in measures 17-18 and a descending line in measures 19-20. Dynamics are *f* and *sfz*. Measure numbers 10 and 15 are indicated above the right-hand staff in the first two systems.





First system of musical notation. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is written for piano with treble and bass staves. The first staff has a treble clef and the second has a bass clef. The tempo/mood markings are *sfz poco a poco accel. e sempre* followed by *f* and *sfz*.

Second system of musical notation. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is written for piano with treble and bass staves. The first staff has a treble clef and the second has a bass clef. The tempo/mood marking is *sfz*.

Third system of musical notation. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is written for piano with treble and bass staves. The first staff has a treble clef and the second has a bass clef. The tempo/mood marking is *sfz*.

Più mosso.

Fourth system of musical notation. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is written for piano with treble and bass staves. The first staff has a treble clef and the second has a bass clef. The tempo/mood marking is *sfz*.

Fifth system of musical notation. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is written for piano with treble and bass staves. The first staff has a treble clef and the second has a bass clef. The tempo/mood marking is *sfz*.

First system of a musical score in 2/4 time, key of D major. The right hand features a complex melodic line with many beamed sixteenth notes and a trill. The left hand plays a steady accompaniment of eighth notes. A dynamic marking of *sfz* is present in the second measure.

Second system of the musical score. The right hand continues with a melodic line, marked with an *8* (octave) sign. The left hand plays a series of chords. Dynamic markings include *ff piu vivo* and *cresc.*

Third system of the musical score. The right hand has a melodic line with a long slur. The left hand plays a series of chords. There are no dynamic markings in this system.

Fourth system of the musical score. The right hand features a melodic line with an *acceler.* marking. The left hand plays a series of chords. Dynamic markings include *fff* and *sfz*.

Fifth system of the musical score. The right hand has a melodic line. The left hand plays a series of chords. Dynamic markings include *sfz*.



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Op. 58 . . . . . 2.—

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„ 2. Reigen . . . . . 1.—  
„ 3. Im Mondschein . . . . . —.80  
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vortrag. Op. 23.  
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„ 2. Konzert-Polonaise . . . . . 2.—  
„ 3. Konzert-Etude . . . . . 1.20  
3 Fantasiestücke. Op. 26 . . . . 1.50  
Fantasie. Op. 28 . . . . . 7.—  
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No. 1. Scherzo . . . . . 1.50  
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Impromptu No. 2. Op. 31 . . . . . 2.—  
Caprice espagnol. Op. 32 . . . . 1.50  
2 Novelletten. Huldigung an Rob. Schu-  
mann. Op. 33. No. 1, 2 . . . . . je 1.—  
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Caprice. Op. 35 . . . . . 2.—  
Aus dem Marionetten-Theater.  
Op. 36. Preis A 4.—  
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(Walzer.) No. 3. Arlechinos Liebes-  
schmerz. No. 4. König u. Hofnarr.  
(Ballade.) No. 5. Trouble. (Galopade.)  
Trois causeries. Op. 37. No. 1, 2, 3 je 1.—  
Scherzetto. Op. 38 . . . . . 1.20